


# CONTEMPORARY ART

GREAT BRITAIN  
•  
UNITED STATES  
•  
FRANCE

•  
NOV. - DEC., 1949

THE ART GALLERY OF TORONTO

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CONTEMPORARY PAINTINGS FROM GREAT  
BRITAIN, THE UNITED STATES AND FRANCE  
WITH SCULPTURE FROM THE UNITED STATES



<sup>10</sup> NOV. - DEC., <sup>26</sup> 1949

THE ART GALLERY OF TORONTO

AGO coll. : p. 8



## F O R E W O R D

From 1530 until 1758 Canada was claimed and colonized by France. From then until 1867 she was populated and administered by the United Kingdom, with a watchful and sometimes distrustful eye on the United States next door. From that date till to-day Canada's relationship with the United States has become constantly more cordial with an ever increasing two-way flow of Canadians and Americans across the border.

Thus France, Great Britain and the United States are the three dominating influences which enter into the shaping of this country which, for over 400 years, has become a constantly growing factor in the world. It is our own responsibility to see that our intellectual development should keep pace with our constantly growing strength. This development must come from within but it must feed on what it finds both in history and the contemporary scene. This exhibition therefore is an enquiry into the progress and present thinking of our two great founders and our closest friend, and we may expect to find in it, underlying the variations due to history, temperament and individualities, some firm accepted ground which is common to us all.

The collections were made by Committees set up in each of the three countries, who, although their methods were different, all worked under the same terms of reference, which may be quoted as follows:

*" . . . We wish to have . . . pictures painted . . . within the last ten years. These are to be selected by the Committee for their quality only, with the general consideration that no special emphasis be placed on any one development. The Committee is therefore being asked to select individual paintings of first quality rather than works of any particular artist. There is no objection to including more than one work by any artist.*

*The exhibition will include the various oil and watercolour media, but will exclude drawings and prints. A limited number of small and medium sized sculpture in finished materials could be added to the show if the Committee considered it advisable . . ."* (Practical limitations made this applicable to the U.S. only.)

In the United States the Committee was asked to choose eighty to ninety paintings and about fifteen sculptures, and was as follows: Chairman—Mr. Lloyd Goodrich, Associate Director of The Whitney Museum of American Art; Miss Dorothy Miller, Curator of Painting, Museum of Modern Art—both in New York; Mr. John I. H. Baur, Curator of The Brooklyn Museum and Mr. Douglas MacAgy, Director of the California School of Fine Arts in San Francisco.

The Committees for Great Britain and France were organized through the good offices of Mr. Anthony F. Blunt, former Keeper of the King's Pictures and now Director of the Courtauld Institute of London, who has been acting for some time as the representative of The Art Gallery of Toronto in London.

The London Committee was asked to select up to sixty pictures and was as follows: Chairman—Mr. Anthony F. Blunt, Director of the Courtauld Institute, London; Mr. Basil Taylor, formerly of the Talks Department of the B.B.C., as their specialist in Art, now Organizing Secretary to the National Art Collections Fund.

The French Committee was asked to select forty to fifty pictures and was as follows: Chairman—Mr. F. J. McEwen of the British Council, Paris; M. Bernard Dorival, Assistant Director of the Museum of Modern Art, Paris; and M. Louis Gabriel Clayeux of the Galerie Maeght.

While the responsibility for determining the nature of this exhibition is ours, most of the actual labour for bringing it into being has been performed by the members of these three Committees and chiefly by their chairmen, and we cannot be too grateful to them for their inexhaustible patience and untiring efforts to bring together the best possible collection in the face of the difficulties of long distances and international boundaries. No less are we continually amazed at and humbly grateful for the generosity of the owners. Only very few requests were refused and most of these because of previous arrangements for loans elsewhere. If the international good will which is so evident in the field of the arts were to be taken as an example, many of this world's troubles would evaporate. We therefore welcome this opportunity to express the thanks of The Art Gallery of Toronto to all lenders for their conspicuous share in making what was once a dream an accomplished fact.

*H. C. Walker*  
PRESIDENT

*A. J. Casson*  
CHAIRMAN, EXHIBITION COMMITTEE

*Martin Baldwin*  
DIRECTOR

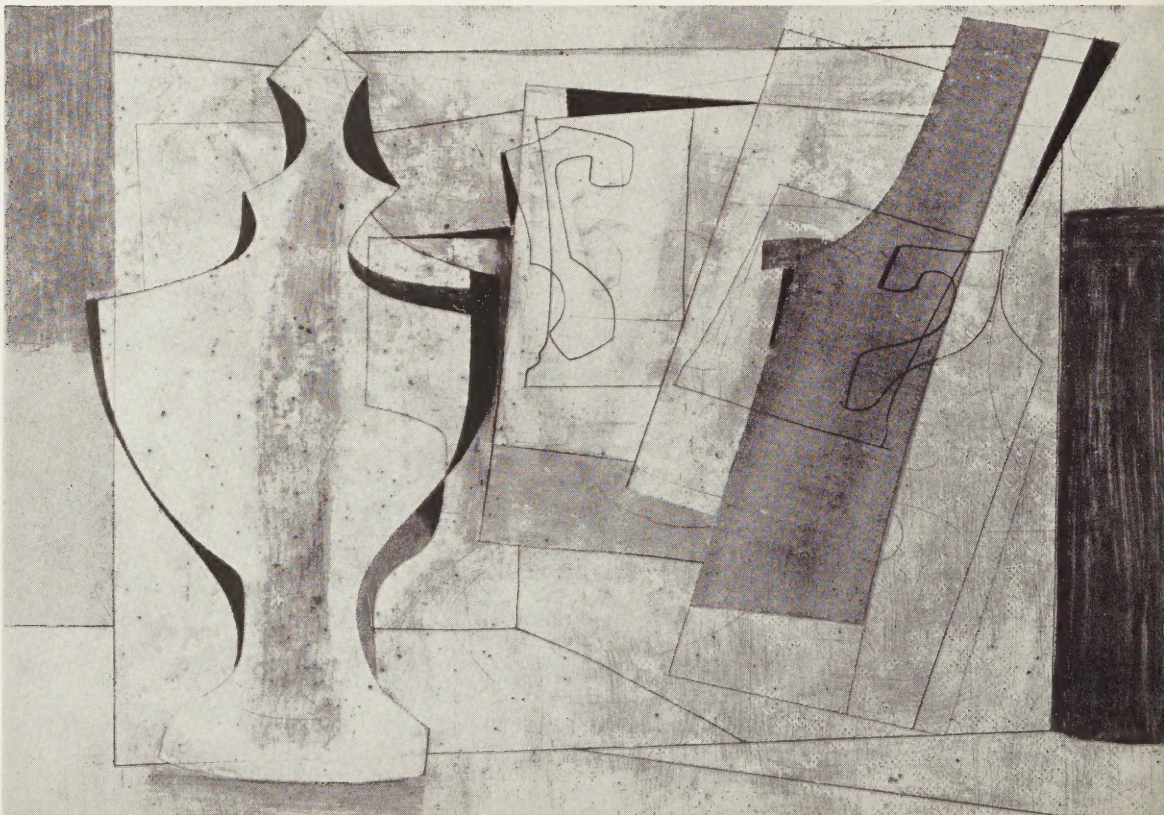
*Sydney Key*  
CURATOR





CATALOGUE No. 26

CATALOGUE No. 27





## G R E A T   B R I T A I N

**T**he paintings in this exhibition were executed either during the late war or in the years immediately preceding and following it. That is to say, they were created during one of the periods of deepest disturbance in history; and they have, one and all, been profoundly affected by this disturbance.

In this sense the paintings of these ten years are only the last stage in a longer development. Disquiet has been a characteristic of all the most vital European art of the present century, whether in England or France or Central Europe. Fauvism, Cubism, Expressionism, Surrealism are all in one way or another the expression of a state of mind which is characterised by tension and lack of ease. But disturbance may affect artists in various different ways. It can compel them to the direct treatment of the horror of the world, as it did Picasso in *Guernica*; or it can induce in the artist a sort of defensive detachment, it can make him grow a shell into which he can retreat for shelter and protection; or it can thrust itself suddenly into evidence in the stylistic vagaries even of an artist who appears to be treating pleasant or amusing subjects.

All these and many other reactions to the general state of disquiet are to be seen in the works here shown. In Henry Moore, perhaps the most inventive of all those exhibiting, the effects differ at different stages of the period. In the works executed just before the war we feel a restless search for formal combinations which were emotive in themselves, but had little content in the ordinary sense of the word. But the bombing of London seems to have shaken him into emotion. His reaction, however, was not so much to the violent and therefore picturesque scenes taking place above ground, as to those to be seen in the Tube Shelters, in their more subtle way as pathetic as those above. Here certainly is content, and highly literary, dream-like content, too; but it is susceptible of treatment in a classical and restrained manner; it could be reduced to those forms with which Moore had been experimenting for their own sakes in the previous years. Now, in the years since the war, the immediately pathetic quality has less prominence

in his sculptures and his drawings; but in the *Family Groups* a profoundly human feeling is at the basis of the whole conception, forced into even calmer and more classical forms.

At the opposite pole is Graham Sutherland, an artist in whom emotion seems always about to burst out of control. In him disturbance is more obvious. His obsession with such nightmarish elements as his *Thorn Trees* is only one manifestation of this; it appears with equal clarity in his colour and his deliberately distasteful forms. It was logical that he should choose the *Crucifixion* as a symbol through which to express his ideas, and equally logical that he should have been inspired in his rendering of it by the grimmest and most dramatically repulsive of all versions of the subject, Grünewald's Isenheim altar. Grünewald's altar, painted for a monastery in the desolate province of Alsace, at the height of the Peasant Wars, was a proper model for an Expressionist living in the stress of the 20th century, who was willing to make the symbols of Christianity his own.

Ben Nicholson is the type of artist who retreats into his shell, or his Ivory Tower. For years now he has been juggling with squares and circles, and the only change which seems to have taken place in his work—the appearance of certain new forms and a slightly less puritanical attitude towards colour—can hardly be attributed to external events. Is this playing with geometrical forms really an end in itself? Personally I think not; but one cannot deny that Nicholson does it exquisitely.

In a sense certain other artists, mostly of the older generation, have preserved something of the same detachment, but without losing all touch with the outside world. Matthew Smith, for instance, still creates his luxurious colour harmonies; but they are not deprived of content, and indeed always express a positive attitude. Basically, one can always see, he is a humanist.

Yet another approach lies behind the work of what is loosely called the Euston Road Group. William Coldstream's *Casualty Reception Station, Capua* was painted, as its title indicates, during the war, while the artist was officially employed by the War Office. But it reveals an attitude towards the war different from any that we have so far seen. It does not ignore the war like Nicholson's work, nor revel in its horror like some of Sutherland's. It renders with the most scrupulous honesty certain facts about it; but both the choice of facts and the manner of



presentation are significant. "In spite of everything," the artist seems to say, "the basic human laws continue to function, even in war; this scene is unusual, but I propose to extract all that is usual in it. And I propose to present this without emphasis or overstatement, and without ever faking my emotions." This is true detachment, which does not shut its eyes to the facts, but contemplates them calmly, and then sets them down honestly.

Coldstream's principles have exercised a wide influence on English painting, which can be seen in the exhibition in the works of Graham Bell, Victor Pasmore, Lawrence Gowing, Claude Rogers, and William Townsend. Each of these artists has, of course, his own personal contribution to offer: Graham Bell an exceptional sense of design; Gowing a delicacy of colour; Pasmore richness and allusiveness in both colour and drawing; Rogers directness of approach; Townsend a calculated beauty of pattern. But all have in common a purity of heart in the face of nature which links them with Coldstream. Now that Coldstream has become head of the Slade School his teaching will, one may hope, be even more fruitful.

The younger artists represented mainly illustrate a different tendency, which one may loosely call Expressionist. Here vitality is a marked feature, but vitality with a neurotic touch which expresses itself in an aggressive angularity of form, as in Robert Colquhoun or Robert MacBryde. The disturbance is only visible in style, not in content, save perhaps in the more fantastic visions of John Craxton.

Finally, one word must be said on what has been left out of the exhibition. The aim of the organizers has been to show the new contributions which have been made to English painting in the last ten years. For this reason certain artists, such as Sickert, have been omitted, since, though still working during the period, they added nothing to their previous achievement. For the same reason no works are included from the more academic schools, since they, too, have made no new contribution. No doubt everyone will find omissions to blame, but in general, the organizers hope, the most inventive branches of living English painting are here fairly represented.

A. F. Blunt

*In all cases dimensions are in inches. Height precedes width.*

- ✓ **1 BAWDEN, EDWARD 1903—**  
**Gower Peninsula, Wales**  
 Watercolour, 18 x 22—Painted 1948  
 In the Collection of The Art Gallery of Toronto
- 2 BELL, GRAHAM 1910-1943**  
**Kingscups**  
 Oil on Canvas, 18 x 24—Painted 1940  
 Lent by Miss A. Popham
- 3 BELL, GRAHAM 1910-1943**  
**Dover Front**  
 Oil on Canvas, 25 x 30—Painted 1938  
 Lent by Miss A. Popham
- 4 BURRA, EDWARD 1905—**  
**The Green Figure**  
 Watercolour, 26½ x 35—Painted 1930  
 Lent by The British Council
- 5 COLDSTREAM, WILLIAM 1908—**  
**Casualty Reception Station, Capua**  
 Oil, 29 x 36¾  
 Lent by The British Council
- 6 COLQUHOUN, ROBERT 1914—**  
**Weaving Army Cloth**  
 Oil, 31 x 40—Painted 1945  
 Lent by The British Council
- 7 CRAXTON, JOHN 1922—**  
**Galatas**  
 Oil, 30¼ x 40¼—Painted 1947  
 Lent by The British Council
- 8 FITTON, JAMES**  
**The Café**  
 Oil, 25 x 40—Painted 1945  
 Lent by the Artist
- 9 FOLDES, PETER 1924—**  
**Woman at Window**  
 Oil, 30 x 40—Painted 1949  
 Lent by the Artist
- 10 GOWING, LAWRENCE 1918—**  
**Judith at Sixteen**  
 Oil, 16 x 24—Painted 1945  
 Lent by Mr. Humphrey Brooke
- 11 GROSS, ANTHONY 1905—**  
**Camel Driver, British Druze Regiment**  
 Watercolour, 15 x 22  
 Lent by The British Council
- 12 HERON, PATRICK 1920—**  
**Narcissus, Coffee Pot, Jug**  
 Oil, 36 x 28—Painted 1949  
 Lent by The Redfern Gallery
- 13 HILL, DEREK 1916—**  
**Geneva in the Rain**  
 Oil, 20 x 28—Painted 1947  
 Lent by the Artist
- 14 HITCHENS, IVON 1893—**  
**Flower Effect, No. 1**  
 Oil, 25 x 34—Painted 1942  
 Lent by The British Council
- 15 HITCHENS, IVON 1893—**  
**Forest Banks**  
 Oil, 20¼ x 49½—Painted 1942  
 Lent by The British Council
- 16 HODGKINS, FRANCES 1870-1947**  
**Still Life with Shells and Fish**  
 Gouache, 21 x 18½  
 Lent by The British Council
- 17 HODGKINS, FRANCES 1870-1947**  
**The Wheelwright's Yard**  
 Gouache, 25¾ x 20  
 Lent by The Redfern Gallery
- 18 JONES, DAVID 1895—**  
**Sea From a Window**  
 Watercolour, 25 x 19—Painted 1929  
 Lent by Messrs. Alex Reid & Lefèvre Ltd.
- 19 MACBRYDE, ROBERT 1913—**  
**Table with Objects, No. 1**  
 Oil, 25 x 19¾  
 Lent by The British Council
- 20 MINTON, JOHN 1918—**  
**Fish in Glass Tank**  
 Oil, 30 x 25—Painted 1949  
 Lent by The Redfern Gallery
- 21 MINTON, JOHN 1918—**  
**Stormy Day, Cornwall**  
 Gouache, 10½ x 15—Painted 1946  
 Lent by The British Council
- 22 MOORE, HENRY 1898—**  
**Row of Sleepers**  
 Watercolour and pen, 21½ x 12½—Painted 1941  
 Lent by The British Council
- 23 MOORE, HENRY 1898—**  
**Seated Figures**  
 Watercolour, 22 x 15—Painted 1949  
 Lent by The Redfern Gallery
- 24 MOORE, HENRY 1898—**  
**Family Group**  
 Gouache, 32½ x 38½  
 Lent by Dr. Andrew Revai





CATALOGUE No. 5



CATALOGUE No. 16

- 25 NASH, JOHN 1893—**  
**The Pond by the Wood**  
 Oil, 30 x 25  
 Lent by The Redfern Gallery
- 26 NASH, PAUL 1889-1946**  
**Landscape of the Vernal Equinox**  
 Oil, 28 x 36—Painted 1943  
 Lent by H. M. The Queen
- 27 NICHOLSON, BEN 1894—**  
**Still Life**  
 Oil (Canvas on Plywood), 14½ x 20½—Painted 1948  
 Lent by The British Council
- 28 NICHOLSON, BEN 1894—**  
**Still Life**  
 Oil, 24 x 20—Painted 1946  
 Lent by Messrs. Alex Reid & Lefèvre Ltd.
- 29 PASMORE, VICTOR 1908—**  
**The Park**  
 Oil, 42 x 31—Painted 1947  
 Lent by the Artist
- 30 PASMORE, VICTOR 1908—**  
**Suburban Window**  
 Oil, 27 x 22  
 Lent by The Redfern Gallery
- 31 PIPER, JOHN 1903—**  
**Aran Mawddwy**  
 Watercolour, 14½ x 19¾—Painted 1945  
 Lent by Dr. Nikolaus Pevsner
- 32 PIPER, JOHN 1903—**  
**View of Quadrangle, Windsor Castle**  
 Gouache, 19¾ x 29¾—Painted 1944  
 Lent by H. M. The Queen
- 33 RAVILIOUS, ERIC 1903-1942**  
**Convoy Passing an Island**  
 Watercolour, 20 x 21  
 Lent by The British Council
- 34 ROGERS, CLAUDE 1907—**  
**The Sandpit (near Beylawe, Essex)**  
 Oil, 36 x 28—Painted 1946  
 Lent by the Artist
- 35 ROGERS, CLAUDE 1907—**  
**Clover Field Near Toppesfield Church, Essex**  
 Oil, 36 x 48—Painted 1947  
 Lent by the Artist
- 36 SCOTT, WILLIAM 1913—**  
**Bowl, Eggs and Lemons**  
 Oil, 21 x 26—Painted 1949  
 Lent by the Artist
- 37 SMITH, MATTHEW 1879—**  
**White Dahlia in Blue Jug**  
 Oil, 31½ x 25—Painted 1937  
 Lent by The British Council
- 38 SMITH, MATTHEW 1879—**  
**Still Life**  
 Oil, 34 x 51—Painted c. 1947  
 Lent by Dr. E. Herbert
- 39 SPENCER, STANLEY 1892—**  
**Christ in the Wilderness: Foxes**  
 Oil, 22 x 22—Painted 1940/41  
 Lent by J. L. Behrend, Esq.
- 40 SPENCER, STANLEY 1892—**  
**Christ in the Wilderness: Scorpions**  
 Oil, 22 x 22—Painted 1940  
 Lent by J. L. Behrend, Esq.
- 41 SUTHERLAND, GRAHAM 1903—**  
**The Crucifixion. Study for the Painting in St. Matthew, Northampton**  
 Gouache—Painted 1947  
 Lent by the Rev. Canon Walter Hussey
- 42 SUTHERLAND, GRAHAM 1903—**  
**The Setting Sun**  
 Gouache, 9 x 11½—Painted 1944  
 Lent by The British Council
- 43 SUTHERLAND, GRAHAM 1903—**  
**Thorn Trees**  
 Oil, 49½ x 39½—Painted 1946  
 Lent by The British Council
- 44 SUTHERLAND, GRAHAM 1903—**  
**Study of Thorns**  
 Watercolour, 17 x 12  
 Lent by The British Council
- 45 TOWNSEND, WILLIAM 1909—**  
**City Walls, London**  
 Oil, 24 x 18½—Painted 1948  
 Lent by the Artist
- 46 TUNNARD, JOHN 1900—**  
**Sea Piece**  
 Oil, 19¾ x 15½—Painted 1946  
 Lent by Messrs. Alex Reid & Lefèvre Ltd.
- 47 VAUGHAN, KEITH 1912—**  
**Oyster Fishermen, No. 1**  
 Gouache and India Ink, 19½ x 14½—  
 Painted 1947/48  
 Lent by The British Council



## UNITED STATES

The decade of the 1940's covered by this exhibition has been one of the most complex in the art of the United States. The momentous events and issues of the period had a deep effect on our art. The war cut American artists off from the direct influence of Europe and made them realize that they could no longer look to the older continent for leadership. At the same time it brought a heightened sense of the oneness of the world and the internationalism of art. Our culture was enriched by a number of distinguished European artists who made their homes in America. The huge tragedy of world events destroyed the complacent isolationism of the regionalists and the narrow dogmatism of the social content school, and impelled artists to a deeper questioning of man's fate, to exploration of the unconscious mind, and to abstract art which created a harmony and order lacking in the external world.

All these forces produced a greater diversity than in any previous period in American art. The decade witnessed the unprecedented spectacle of artists representing every variety of viewpoint from naturalism to pure abstraction, co-existing and creating works which from our contemporary standpoint appear to have equal validity.

In selecting this exhibition the committee has attempted to give a balanced picture of the chief tendencies of this complex decade. We have tried to represent both the older artists who continue to work in established styles and the younger men who are exploring new fields. Space was of course lacking to include all worthwhile individuals, but it is our hope that we have presented a fair cross-section of American art for the last ten years. At the outset we considered the alternatives of choosing a limited number of artists and representing them by several works each, or of including a larger number represented in most cases by a single work. In adopting the latter alternative we were motivated by a desire to present the diversity, the individualism and the vitality inherent in a democratic society.

*L. Goodrich*



CATALOGUE No. 79

CATALOGUE No. 66





## P A I N T I N G S

- 50 ALBRIGHT, IVAN LE LORRAINE 1897—**  
**Ah God, Herrings, Buoys, the Glittering Sea**  
 Gouache, 30 $\frac{3}{16}$  x 38—Painted 1940  
 Lent by The Art Institute of Chicago
- 51 ARONSON, DAVID 1923—**  
**Resurrection**  
 Oil on Canvas, 89 x 32—Painted 1944/45  
 Lent by Mr. and Mrs. Earle Ludgin, Chicago
- 52 ATHERTON, JOHN 1900—**  
**Old Barn, Connecticut**  
 Oil on Canvas, 28 x 40—Painted 1942  
 Lent by The Whitney Museum of American Art, New York
- 53 BARNES, MATTHEW RACKHAM 1880—**  
**Profile of To-morrow**  
 Oil on Canvas, 18 x 22—Painted 1945/47  
 Lent by Mrs. Marie De C. Welch, Los Gatos, California
- 54 BAZIOTES, WILLIAM 1911—**  
**Night Landscape**  
 Oil on Canvas, 36 x 42—Painted 1947  
 Lent by Dr. Israel Rosen, Baltimore, Maryland
- 55 BENTON, THOMAS H. 1889—**  
**July Hay**  
 Egg Tempera, and Oil on Masonite, 38 x 26 $\frac{3}{4}$ —  
 Painted 1943  
 Lent by The Metropolitan Museum of Art, New York
- 56 BERMAN, EUGENE 1899—**  
**The Wall of Spikes**  
 Oil on Canvas, 38 x 51—Painted 1948  
 Lent by M. Knoedler & Co., Inc., New York
- 57 BLOOM, HYMAN 1913—**  
**Chandelier II**  
 Oil on Canvas, 72 x 42—Painted 1945  
 Lent by Durlacher Bros., New York
- 58 BLOOM, HYMAN 1913—**  
**The Synagogue**  
 Oil on Canvas, 65 $\frac{1}{4}$  x 46 $\frac{3}{4}$ —Painted c. 1940  
 Lent by The Museum of Modern Art, New York  
 Acquired through the Lillie P. Bliss Bequest
- 59 BLUME, PETER 1906—**  
**Landscape with Poppies**  
 Oil on Canvas, 18 x 25 $\frac{1}{8}$ —Painted 1939  
 Lent by The Museum of Modern Art, New York  
 Gift of Mrs. John D. Rockefeller, Jr.
- 60 BREININ, RAYMOND 1908—**  
**The Night**  
 Gouache on Cardboard, 20 $\frac{1}{4}$  x 28 $\frac{3}{4}$ —Painted 1941  
 Lent by The Museum of Fine Arts, Boston
- 61 BROOK, ALEXANDER 1898—**  
**Plumes of Grass**  
 Oil on Canvas, 47 x 28—Painted 1947  
 Lent by Frank K. M. Rehn Galleries, New York
- 62 BURCHFIELD, CHARLES 1893—**  
**The Sphinx and The Milky Way**  
 Watercolour, 52 $\frac{5}{8}$  x 44 $\frac{3}{4}$  (Sight)—Painted 1946  
 Lent by The Munson-Williams-Proctor Institute, Utica, N.Y.
- 63 BURLIN, PAUL 1886—**  
**Jazz in Heaven**  
 Oil on Canvas, 32 x 39—Painted 1946  
 Lent by The Fine Arts Department, International Business Machines Corporation, New York
- 64 CADMUS, PAUL 1904—**  
**Fantasia on a Theme by Dr. S**  
 Egg Tempera on Gesso Panel, 13 x 13—Painted 1946  
 Lent by The Whitney Museum of American Art, New York
- 65 DAVIS, STUART 1894—**  
**New York under Gaslight**  
 Oil on Canvas, 30 x 45—Painted 1941  
 Lent by Mrs. Rebecca Shulman, Stamford, Conn.  
 From the Herman Shulman Collection
- 66 DAVIS, STUART 1894—**  
**Ursine Park**  
 Oil on Canvas, 20 x 40—Painted 1942  
 Lent by The International Business Machines Corporation, New York
- 67 DEHN, ADOLF 1895—**  
**Lohengrin**  
 Watercolour, 19 $\frac{1}{2}$  x 29—Painted 1941  
 Lent by The Art Museum of the New Britain Institute, New Britain, Conn.
- 68 DE KOONING, WILLEM 1904—**  
**Painting**  
 Enamel on Paper, 24 x 36—Painted 1947  
 Lent by John Stephan, Esq., New York
- 69 DOVE, ARTHUR G. 1880-1949**  
**High Noon**  
 Oil on Canvas, 27 x 36—Painted 1944  
 Lent by The Downtown Gallery, New York
- 70 ERNST, MAX 1891—**  
**Chemical Nuptials**  
 Oil on Canvas, 59 x 26—Painted 1947/48  
 Lent by M. Knoedler & Co., Inc., New York
- 71 ERNST, MAX 1891—**  
**Temptation of St. Anthony**  
 Oil on Canvas, 40 x 56 approx.—Painted 1945  
 Lent by the Artist

- 72 EVERGOOD, PHILIP 1901—**  
**Men in Mountains**  
 Oil on Canvas, 40 x 50 approx.  
 Lent by Herbert Small, Esq., Kerhonkson, N.Y.
- 73 FEININGER, LYONEL 1871—**  
**Pearly Day**  
 Watercolour, 11 x 17 approx.—Painted 1942  
 Lent by Mrs. Julie Feininger, New York
- 74 FEININGER, LYONEL 1871—**  
**Dunes, Moon Glow**  
 Oil on Canvas, 24 x 36—Painted 1944  
 Lent by Dr. Emil L. Froelicher, Detroit, Mich.
- 75 GLARNER, FRITZ 1899—**  
**Relational Painting Tondo III**  
 Oil on Canvas, 37½ x 37½—Painted 1945  
 Lent by Pinacotheca, New York
- 76 GORKY, ARSHILE 1904-1948**  
**The Calendars**  
 Oil on Canvas, 50 x 56—Painted 1946/47  
 Lent by Julian Levy, Esq., Bridgewater, Conn.
- 77 GOTTLIEB, ADOLPH 1903—**  
**Amulets of Phoebus**  
 Oil on Canvas, 36 x 48—Painted 1948  
 Lent by the Artist
- 78 GRAVES, MORRIS 1910—**  
**Unnamed Bird of the Inner Eye**  
 Gouache, 22 x 39—Painted 1941  
 Lent by The Museum of Modern Art, New York
- 79 GRAVES, MORRIS 1910—**  
**Wounded Sea Gull**  
 Gouache, 24¼ x 28¼—Painted 1943  
 Lent by John S. Newberry, Jr., Esq.,  
 Grosse Pointe Farms, Michigan
- 80 GREENE, BALCOMB 1904—**  
**This Architectural World**  
 Oil on Canvas, 30 x 48—Painted 1945  
 Lent by The Whitney Museum of American Art,  
 New York
- 81 GREENE, STEPHEN 1917—**  
**Deposition**  
 Oil on Canvas, 59 x 34—Painted 1947  
 Lent by Mr. and Mrs. Joseph Pulitzer, Jr.,  
 St. Louis, Missouri
- 82 GROSZ, GEORGE 1893—**  
**Peace No. 2**  
 Oil on Canvas, 46½ x 33—Painted 1946  
 Lent by The Whitney Museum of American Art,  
 New York
- 83 GROSZ, GEORGE 1893—**  
**Attacked by the Stick Man**  
 Watercolour, 23½ x 18—Painted 1948  
 Lent by the Artist
- 84 GUGLIELMI, O. LOUIS 1906—**  
**The River**  
 Oil on Canvas, 34 x 30  
 Lent by The Art Institute of Chicago
- 85 GUSTON, PHILIP 1913—**  
**The Somersault**  
 Oil on Canvas, 40 x 30—Painted 1946  
 Lent by The Midtown Galleries, New York
- 86 GWATHMEY, ROBERT 1903—**  
**Poll Tax Country**  
 Oil on Canvas, 28 x 41—Painted 1945  
 Lent by Joseph H. Hirshhorn, Esq., New York
- 87 HARTLEY, MARSDEN 1877-1943**  
**Black Duck**  
 Oil on Masonite, 28 x 22—Painted 1940/41  
 Lent by The Museum of Fine Arts, Boston
- 88 HARTLEY, MARSDEN 1877-1943**  
**The Wave**  
 Oil on Wood-pulp Panel, 30¼ x 40¾—Painted 1940  
 Lent by The Worcester Art Museum, Worcester, Mass.
- 89 HAYTER, STANLEY WM. 1901—**  
**Death of Clytaemnestra**  
 Oil on Canvas, 57 x 73—Painted 1949  
 Lent by the Artist
- 90 HIRSCH, JOSEPH 1910—**  
**The Confidence**  
 Oil on Canvas, 18 x 22 approx.  
 Lent by Samuel Spewack, Esq., New York
- 91 HOPPER, EDWARD 1882—**  
**El Palacio**  
 Watercolour, 20½ x 28½—Painted 1946  
 Lent by Frank K. M. Rehn Galleries, New York
- 92 HOPPER, EDWARD 1882—**  
**Nighthawks**  
 Oil on Canvas, 30 x 60  
 Lent by The Art Institute of Chicago
- 93 HOUMÈRE, WALTER 1895—**  
**Epicycloid**  
 Oil on Gesso, 48 x 72—Painted 1943  
 Lent by the Artist
- 94 HOWARD, CHARLES 1899—**  
**Prescience**  
 Oil on Canvas, 28½ x 40½—Painted 1942  
 Lent by The Metropolitan Museum of Art, New York





CATALOGUE No. 88

CATALOGUE No. 137



- 95 KNATHS, KARL 1891—**  
**Saul**  
 Oil on Canvas, 60 x 40—Painted 1948  
 Lent by A. P. Rosenberg & Co., Inc., New York
- 96 KOERNER, HENRY 1916—**  
**The Family**  
 Oil on Canvas, 35 x 35—Painted 1948  
 Lent by The Midtown Galleries, New York
- 97 KUNIYOSHI, YASUO 1893—**  
**Look, It Flies**  
 Oil on Canvas, 30 x 40—Painted 1946  
 Lent by Joseph H. Hirshhorn, Esq., New York
- 98 KUNIYOSHI, YASUO 1893—**  
**Room 110**  
 Oil on Canvas, 43½ x 33½  
 Lent by University of Nebraska Art Galleries,  
 Lincoln, Neb.  
 Hall Collection
- 99 LAWRENCE, JACOB 1917—**  
**Barber Shop**  
 Gouache, 21 x 29½—Painted 1946  
 Lent by Charles Alan, Esq., New York
- 100 LEBRUN, RICO 1900—**  
**Wood of the Holy Cross**  
 Mixed Medium, 80 x 30—Painted 1949  
 Lent by the Artist
- 101 LEVI, JULIAN 1900—**  
**Autobiography**  
 Oil on Canvas, 40 x 30—Painted 1943  
 Lent by The Downtown Gallery, New York
- 102 LEVINE, JACK 1915—**  
**The Passing Scene**  
 Oil on Composition Board, 48 x 29¾—Painted 1941  
 Lent by The Museum of Modern Art, New York  
 Mrs. Simon Guggenheim Fund
- 103 LEVINE, JACK 1915—**  
**Welcome Home**  
 Oil on Canvas, 40 x 60—Painted 1946  
 Lent by The Brooklyn Museum, Brooklyn, N.Y.
- 104 MACIVER, LOREN 1909—**  
**Hopscotch**  
 Oil on Canvas, 27 x 35⅞—Painted 1940  
 Lent by The Museum of Modern Art, New York
- 105 MARIN, JOHN 1870—**  
**Adirondacks at Lower Ausable Lake**  
 Watercolour, 14⅞ x 20⅞—Painted 1947  
 Lent by The Phillips Gallery, Washington, D.C.
- 106 MARIN, JOHN 1870—**  
**Movement, Boat, Sea, Rocks and Sky, Maine**  
 Watercolour, 15¼ x 21¾—Painted 1941  
 Lent by The Whitney Museum of American Art, New York
- 107 MARSH, REGINALD 1898—**  
**Water Sports**  
 Wash Drawing, 17½ x 31½—Painted 1948  
 Lent by Frank K. M. Rehn Galleries, New York
- 108 MODEL, EVSA 1901—**  
**Resort**  
 Oil on Canvas, 30 x 30—Painted 1948  
 Lent by Sidney Janis Gallery, New York
- 109 MOTHERWELL, ROBERT 1915—**  
**The Emperor of China**  
 Oil on Canvas, 38 x 30—Painted 1948  
 Lent by The Kootz Gallery, New York
- 110 MURCH, WALTER 1917—**  
**The Circle**  
 Oil on Canvas, 26 x 21½  
 Lent by The Brooklyn Museum, Brooklyn, N.Y.
- 111 O'KEEFE, GEORGIA 1887—**  
**Pelvis with the Moon, New Mexico**  
 Oil on Canvas, 30 x 24—Painted 1943  
 Lent by the Artist
- 112 OSVER, ARTHUR 1912—**  
**Monday Morning**  
 Oil on Canvas, 40 x 30—Painted 1947  
 Lent by The Grand Central Art Galleries, New York
- 113 PEREIRA, IRENE RICE 1907—**  
**Oblique Progression**  
 Oil on Canvas, 50 x 40—Painted 1948  
 Lent by The Whitney Museum of American Art, New York
- 114 PERLIN, BERNARD 1918—**  
**Vacant Lots**  
 Oil on Masonite, 24 x 29½—Painted 1948  
 Lent by John Hay Whitney, Esq., New York
- 115 PICKENS, ALTON 1917—**  
**The Acrobat**  
 Oil on Canvas, 50¾ x 31¼—Painted 1947  
 Lent by Curt Valentin, Esq., New York
- 116 POLLOCK, JACKSON 1912—**  
**The Cathedral**  
 Oil on Canvas, 35 x 71  
 Lent by Bernard J. Reis, Esq., New York
- 117 PRESTOPINO, GREGORIO 1907—**  
**The Bridge**  
 Oil on Canvas, 28½ x 41  
 Lent by the Nebraska Art Association, University of  
 Nebraska, Lincoln, Neb.



- 118 PRICE, CLAYTON S. 1874—**  
**The Fisherman**  
 Oil on Canvas, 34 x 42  
 Lent by The Detroit Institute of Arts, Detroit
- 119 RATTNER, ABRAHAM 1893—**  
**Clowns and Kings**  
 Oil on Canvas, 51¼ x 38¼—Painted 1944  
 Lent by A. P. Rosenberg & Co. Inc., New York
- 120 ROTHKO, MARK 1903—**  
**Vessels of Magic**  
 Watercolour, 38¾ x 25¾ (Sight)  
 Lent by The Brooklyn Museum, Brooklyn, N.Y.
- 121 SHAHN, BEN 1898—**  
**The Red Stairway**  
 Tempera on Masonite, 18¾ x 27¼—Painted 1944  
 Lent by The City Art Museum of St. Louis, St. Louis, Mo.
- 122 SHAHN, BEN 1898—**  
**Liberation**  
 Tempera on Composition Board, 30 x 39½—  
 Painted 1945  
 Lent by Mr. and Mrs. James Thrall Soby,  
 Farmington, Conn.
- 123 SHEELER, CHARLES 1883—**  
**Winter Window**  
 Oil on Canvas, 30 x 24—Painted 1941  
 Lent by Encyclopaedia Britannica, Chicago
- 124 SHEELER, CHARLES 1883—**  
**Incantation**  
 Oil on Canvas, 24 x 20—Painted 1946  
 Lent by The Brooklyn Museum, Brooklyn, N.Y.
- 125 SIPORIN, MITCHELL 1910—**  
**The Endless Voyage**  
 Oil on Canvas, 34 x 40—Painted 1946  
 Lent by The School of Fine Arts, State University of  
 Iowa, Iowa City
- 126 SOYER, RAPHAEL 1899—**  
**Sleeping Girl**  
 Oil on Canvas, 30 x 41—Painted 1947/48  
 Lent by The Metropolitan Museum of Art, New York
- 127 SPENCER, NILES 1893—**  
**The Two Bridges**  
 Oil on Canvas, 28 x 45½—Painted 1947  
 Lent by Roy Neuberger, Esq., New York
- 128 SPRUCE, EVERETT 1907—**  
**The Little Mesa**  
 Oil on Canvas, 24 x 30  
 Lent by Mortimer Levitt Gallery, New York
- 129 STAMOS, THEODOROS 1922—**  
**Archaic Release**  
 Oil on Composition Board, 48 x 28½—Painted 1947  
 Lent by The Walker Art Center, Minneapolis, Minn.
- 130 STUEMPFIG, WALTER 1914—**  
**The Wall**  
 Oil on Canvas, 31¼ x 48¼—Painted 1946  
 Lent by The Pennsylvania Academy of Fine Arts,  
 Philadelphia, Penn.
- 131 TANGUY, YVES 1900—**  
**Divisibilité Indéfinie**  
 Oil on Canvas, 40 x 35—Painted 1942  
 Lent by The Albright Art Gallery, Buffalo, N.Y.
- 132 TCHELITCHEW, PAVEL 1898—**  
**The Sun**  
 Gouache, 29½ x 35—Painted 1945  
 Lent by Pericles Embiricos, Esq., New York
- 133 TOBEY, MARK 1890—**  
**New York**  
 Tempera, 36½ x 25—Painted 1945  
 Lent by Mrs. D. Rhodes Johnson, Long Island, N.Y.
- 134 TOMLIN, BRADLEY WALKER 1899—**  
**Tension by Moonlight**  
 Oil on Canvas, 33 x 46—Painted 1948  
 Lent by The Betty Parsons Gallery, New York
- 135 WATKINS, FRANKLIN 1894—**  
**Angel Turning a Page in the Book**  
 Oil on Canvas, 33 x 28—Painted c.1944  
 Lent by The Phillips Gallery, Washington, D.C.
- 136 WEBER, MAX 1881—**  
**Adoration of the Moon**  
 Oil on Canvas, 48 x 32—Painted 1944  
 Lent by The Whitney Museum of American Art, New York
- 137 WEBER, MAX 1881—**  
**Three Literary Gentlemen**  
 Oil on Canvas, 30 x 36½—Painted 1945  
 Lent by A. P. Rosenberg & Co., Inc., New York
- 138 WYETH, ANDREW 1917—**  
**Mother Archie's Church**  
 Egg Tempera, 25 x 48—Painted 1946  
 Lent by The Addison Gallery of American Art,  
 Andover, Mass.

## SCULPTURE

### 139 BAIZERMAN, SAUL 1889—

#### **Slumber**

Hammered Copper, 25 x 42 x 24—1948

Lent by The Whitney Museum of American Art, New York

### 140 CALDER, ALEXANDER 1898—

#### **The Gong**

Metal, 18 x 6 approx.—1948

Lent by the Artist

### 141 DE CREEFT, JOSE 1884—

#### **The Cloud**

Green Stone, 17¼ x 12½ x 8—1939

Lent by The Whitney Museum of American Art, New York

### 142 FERBER, HERBERT 1906—

#### **Portrait of B.M.**

Lead, 18 x 13

Lent by The Betty Parsons Gallery, New York

### 143 FLANNAGAN, JOHN B. 1895-1942

#### **Dragon Motif**

Bluestone, 4 x 8 x 12½—1941

Lent by Miss Eleanor L. Wolff, New York

### 144 GROSS, CHAIM 1904—

#### **Sisters**

Pink Marble—1946

Lent by the Artist

### 145 HARKAVY, MINNA 1895—

#### **Sitting Figure**

Cast Stone, 44 x 20—1949

Lent by the Artist

### 146 HEBALD, MILTON 1917—

#### **Children's Games**

Aluminum, 24 x 10 x 30—1949

Lent by Grand Central Art Galleries, New York

### 147 LIPCHITZ, JACQUES 1891—

#### **Pegasus**

Bronze, 15—1947

Lent by The Buchholz Gallery, New York

### 148 LIPPOLD, RICHARD 1915—

#### **Variation No. 6**

Brass, Nickel-Chrome, Enamelled Copper Wires, 9" in diameter—1948

Lent by Anni Albers, New York

### 149 NOGUCHI, ISAMU 1904—

#### **Ikon**

Aluminum, 42 x 15¼ x 12¼—1948

Lent by the Artist

### 150 ROBUS, HUGO 1885—

#### **One-Two-Three**

Bronze, 26—1948

Lent by The Grand Central Art Galleries, New York

### 151 ROSZAK, THEODORE J. 1907—

#### **Thorn-Blossom**

Steel and Brazed Nickel, 33½ x 23 x 19—1947/48

Lent by The Whitney Museum of American Art, New York

### 152 SMITH, DAVID 1906—

#### **Cockfight—Variation**

Steel, 34½ x 16½ x 10—1945

Lent by The Whitney Museum of American Art, New York

### 153 WARNEKE, HEINZ 1895—

#### **Daphne, Allegra e Penserosa**

Applewood, 40 x 36 approx.—1947

Lent by the Artist

### 154 ZORACH, WILLIAM 1887—

#### **Head of a Prophet**

Black Granite—stone, 16 x 10 (at widest point)—1946

Lent by The Art Institute of Chicago



## F R A N C E

Our object has been to give a fair idea of painting to-day in Paris. In this melting pot of plastic experimentation new waves of discovery rise and fall. A cross section of artistic creation registered every ten years would show the rapid evolution of ideas in this International School. Since the appearance of Cézanne, Van Gogh, Gauguin and the Douanier Rousseau; *Fauvism, Cubism, Nabisme, Expressionisme, la peinture naïf, Abstract art*, etc. have added their revolutionary spirit. *Surrealisme* even liberated the artist from the limitations of plastic conceptions to which he has now in most cases returned, enriched by a right to unbounded imagination.

Archaic sculpture, negro and oceanic art affect consciously or unconsciously the artist to-day, as does his growing familiarity with mechanical forms or the harmony disclosed by microscopic photography. New notions of the distant past and of the immediate present attract the Parisian painter more than the atmosphere of the Renaissance. This fact is clearly shown by his renewed interest in romanesque art, his passion for the recently discovered cave paintings at Lascaux, and at the same time by his visits to the Museum of Scientific Discovery open in Paris since the war. In favour of this Museum some younger painters may be said to neglect the Louvre! They are on the one hand inheriting a far more universal History of Art, while on the other catching up with the modernization of the world, working towards a future liaison between Art and Industry.

A display of modern work may shock the man in the street, with his stillborn conception of the softly moulded art forms of the Renaissance.

In addition to a short description of the atmosphere of Paris, it is necessary to describe another aspect which differs totally from that of any other town. Quantitatively there are more artists than anywhere else; it is said that at least 50,000 exhibit, while 50% of them are foreigners. There are about 20 Salons per year, exhibiting the work of, on an average, 12,000 artists. There are just under 200 art galleries in Paris as compared with the twenty odd dealers established in the other big capitals.

Every successive school produces hundreds of convinced imitators covering endless canvasses. In organizing this show it was therefore difficult to make a fair selection from such a vast field, especially on account of the fact that too large an exhibition of varying tendencies would produce a neutralising effect. My first step was to make a list of about 70 names in separate columns, representing different generations of artists. The great masters of the School of Paris, over 65 years of age: Matisse, Braque, Picasso, Léger, Dufy, Rouault, to whom we added Miro. The second list contained names of the 50 to 60 generation with André Masson and others. We then worked down the generations, included a small section from the pure abstract school, and finally some works of very young men under 30 who have obtained recognition.

I then asked M. Bernard Dorival, Deputy Director of the Musée d'Art Moderne and M. Louis Gabriel Clayeux, expert on modern art, to form a committee. Thereupon, to reduce numbers, an interesting element was cut out: drawings by sculptors, to the strength of about ten names. Names of several naif painters were suppressed, who have added no elements to their style for the last ten years, and for the same reason several surrealists and several previously realistic painters who have recently spoilt their original style by imitating the Abstracts. Some active elements of the School of Paris are also unfortunately omitted; they were considered of too recent formation and differing distinctly from the main mass of the show. I am referring to such men as Dubuffet, Brauner, Wols, Balthus, Fautrier, Mucha. Their addition would have brought the numbers above the limit of 40 works and might have caused confusion.

Although very representative, it is possible that this collection contains too high a percentage of painters who tend to create a new *académisme* under the dual influence of Picasso and Matisse. Perhaps the most typical example of the School of Paris to-day is the work of Fernand Léger, with his vigorous mural conception of art, his balance between the realms of realism and abstraction, between forms magical and mechanical, and his equilibrium of static and dynamic line.

F. J. McEwen



- 160 ATLAN, JEAN M. 1913—**  
**Composition**  
Oil, 31 $\frac{7}{8}$  x 25 $\frac{3}{4}$   
Lent by Galerie Maeght, Paris
- 161 BAZAINE, JEAN 1904—**  
**Nature Morte au Verre**  
Oil, 18 $\frac{1}{8}$  x 13  
Lent by Maître Maurice Garçon
- 162 BEAUDIN, ANDRÉ 1895—**  
**La Conversation**  
Oil, 39 $\frac{3}{8}$  x 31 $\frac{7}{8}$ —Painted 1947  
Private Collection
- 163 BORES, FRANCISCO 1898—**  
**Assiette de Poires**  
Oil, 25 $\frac{3}{4}$  x 19 $\frac{3}{4}$   
Lent by M. Pierre Loeb
- 164 BRAQUE, GEORGES 1882—**  
**Le Moulin à Café**  
Oil, 33 $\frac{1}{2}$  x 41 $\frac{1}{8}$   
Lent by Galerie Maeght, Paris
- 165 CHAPOVAL, JULES 1919—**  
**Composition**  
Oil, 25 $\frac{3}{4}$  x 19 $\frac{3}{4}$   
Lent by the Artist
- 166 CHASTEL, ROGER 1897—**  
**Nature Morte au Citron Coupé**  
Oil, 36 $\frac{1}{4}$  x 28 $\frac{3}{4}$   
Lent by Galerie Maeght, Paris
- 167 DA SILVA, VIERA 1908—**  
**La Chambre**  
Oil, 23 $\frac{3}{8}$  x 19 $\frac{3}{4}$   
Lent by M. Pierre Loeb
- 168 DE STAEL, NICOLAS 1913—**  
**Casse Lumière**  
Oil, 39 $\frac{3}{8}$  x 26  
Lent by M. Jacques Dubourg, Paris
- 169 DESNOYER, FRANÇOIS 1894—**  
**Le Port de Sète**  
Oil, 36 $\frac{1}{4}$  x 23 $\frac{3}{8}$   
Lent by the Artist
- 170 DUFY, RAOUL 1877—**  
**Dépêche la Batteuse Bleue**  
Oil on canvas, 21 $\frac{1}{4}$  x 25 $\frac{3}{8}$ —Painted 1948  
Lent by The Toledo Museum of Art
- 171 GISCHIA, LÉON 1903—**  
**La Femme Peintre**  
Oil, 51 $\frac{1}{4}$  x 38 $\frac{1}{4}$ —Painted 1948  
Lent by Galerie Billiet Caputo, Paris
- 172 GOERG, EDOUARD**  
**Portrait de l'Artiste**  
Oil, 28 $\frac{3}{4}$  x 23 $\frac{3}{8}$   
Lent by the Artist
- 173 HARTUNG, HANS 1904—**  
**Composition**  
Oil, 57 $\frac{1}{2}$  x 38 $\frac{1}{4}$   
Lent by the Artist
- 174 KERMADEC, EUGÈNE DE 1899—**  
**Impression d'Alger**  
Oil, 25 $\frac{3}{4}$  x 19 $\frac{3}{4}$ —Painted 1948  
Lent by Galerie Louise Leiris, Paris
- 175 LAPICQUE, CHARLES 1898—**  
**Paysage au fond de la Rade de Pommelin**  
Oil, 31 $\frac{7}{8}$  x 23 $\frac{3}{8}$   
Lent by the Artist
- 176 LÉGER, FERNAND 1881—**  
**Papillons Jaunes**  
Oil, 36 $\frac{1}{4}$  x 28 $\frac{3}{4}$   
Lent by the Artist
- 177 LE MOAL, JEAN 1919—**  
**Les Pins**  
Oil, 21 $\frac{1}{8}$  x 13—Painted 1948  
Lent by Galerie Billiet Caputo, Paris
- 178 MAGNELLI, ALBERTO 1888—**  
**Composition**  
Oil, 39 $\frac{3}{8}$  x 31 $\frac{7}{8}$   
Lent by the Artist
- 179 MANESSIER, ALFRED 1911—**  
**Soirée d'Octobre**  
Oil, 39 $\frac{3}{8}$  x 31 $\frac{7}{8}$   
Lent by the Artist
- 180 MARCHAND, ANDRÉ 1907—**  
**Les Tomates**  
Oil, 39 $\frac{3}{8}$  x 31 $\frac{7}{8}$   
Lent by Galerie Maeght, Paris
- 181 MASON, RAYMOND 1922—**  
**Monotype**  
Ink, 36 $\frac{1}{4}$  x 24—Painted 1949  
Lent by the Artist
- 182 MASSON, ANDRÉ 1896—**  
**La Grotte**  
Oil, 28 $\frac{3}{4}$  x 36 $\frac{1}{4}$ —Painted 1948  
Private Collection
- 183 MATISSE, HENRI 1869—**  
**Femme à la fenêtre**  
Oil, 23 $\frac{3}{8}$  x 36 $\frac{1}{4}$ —Painted 1908  
Lent by The Montreal Museum of Fine Arts

- 184 MIRO, JOAN 1893—**  
**Femme, Oiseau, Etoile**  
 Watercolour and pastel, 43 x 41½  
 Lent by Galerie Maeght, Paris
- 185 PALAZUELO, PABLO 1916—**  
**Composition Rouge**  
 Oil, 39¾ x 29½  
 Lent by the Artist
- 186 PALLUT, PIERRE 1918—**  
**Les Assiettes aux Figues**  
 Oil, 36¼ x 28¾—Painted 1947  
 Lent by Galerie Maeght, Paris
- 187 PICASSO, PABLO 1881—**  
**Le Faune au Maillot Violet**  
 Oil on Paper, 25¾ x 19⅞—Painted 1946  
 Private Collection
- 188 PIGNON, EDOUARD 1905—**  
**Ostende**  
 Oil, 25¾ x 19¾  
 Private Collection
- 189 RESVANI, SERGE 1928—**  
**Composition**  
 31½ x 23⅝—Painted 1949  
 Lent by the Artist
- 190 ROBIN, GABRIEL 1902—**  
**Paysanne au Cactus**  
 Oil, 36¼ x 25¾—Painted 1944  
 Lent by Galerie Billiet Caputo, Paris
- 191 ROGER, SUZANNE 1898—**  
**Le Jour V**  
 Oil, 25¾ x 19¾—Painted 1947  
 Lent by Galerie Louise Leiris, Paris
- 192 ROUAULT, GEORGES 1870—**  
**La Sybille**  
 Oil, 21¼ x 16  
 Lent by the Artist
- 193 SINGIER, GUSTAVE 1909—**  
**La Fenêtre Ouverte**  
 Oil, 39⅞ x 31⅞—Painted 1944  
 Lent by Galerie Billiet Caputo, Paris
- 194 TAL COAT, PIERRE 1905—**  
**Nature Morte à la Table**  
 Oil, 30 x 14⅝  
 Lent by Galerie de France, Paris
- 195 TAILLEUX, FRANCIS 1913—**  
**La Fenêtre**  
 Oil, 28¾ x 23⅝  
 Lent by Galerie de France, Paris
- 196 VAN VELDE, GEER 1898—**  
**Composition**  
 Oil, 39⅞ x 31⅞  
 Lent by Galerie Maeght, Paris
- 197 VILLON, JACQUES 1875—**  
**Self Portrait**  
 Oil on canvas, 21¼ x 18—Painted 1934  
 Lent by Vincent Tovell, Esq., Toronto
- 198 WALCH, CHARLES 1898—**  
**Les Bretonnes**  
 Oil, 36¼ x 28¾  
 Lent by Madame Walch, Paris

*We regret that time did not permit the illustration of the French section of this catalogue.*



P R I N T E D I N C A N A D A B Y R O U S & M A N N P R E S S L I M I T E D , T O R O N T O







